

SACRED DANCE GUILD JOURNAL

SPRING 2011 VOLUME 53 NUMBER 2

*Dancing the
Sacred,
Moving the
World*

"Moving Mysteries"



Emmalyn Moreno, a SDG Lifetime Member from San Luis Rey, California.

For our Sacred Dance Guild's 50th Anniversary in 2008, Emmalyn Moreno, a SDG Lifetime Member from San Luis Rey, California, wrote, choreographed and recorded our 50th Anniversary Festival Song, "MOVING MYSTERIES." Going on three years later, our SDG Board of Directors is happy to announce that "Moving Mysteries" is now SDG's official song/dance or Body Prayer.

*People of the East, People of the West
Come dance in the rising of the sun.
People of the North, People of the South
Moving Mysteries we are one...*

Emmalyn is a performing artist, pianist, composer, singer, dancer and teacher who celebrates her God-given talents in her Music and Dance Ministries. She has served both on the Board of SDG and as Faculty at our Festivals. "Moving Mysteries" is recorded on her "Sister Moon" release available on her website <http://musicbyemmalyn.com>.

You can watch a few minutes of "Moving Mysteries" being danced at our 50th Anniversary Festival by going to Moving Mysteries Festival 2008, and clicking on the video on our SDG website.

Keep exploring our website at www.sacreddanceguild.org. You will find a "Moving Mysteries" web page with stories, pictures, and suggestions for integrating "Moving Mysteries" into your work, play projects and prayers.



Encore Dance Ensemble & Luther Conant School Students dancing "Moving Mysteries" at International Dance Day 2010 Performance in Acton, Massachusetts.

A Letter from Your President by JoyBeth Lufty



We're now ready to dance into the **EXPANSION** necessary for our SDG to continue its special task of educating, resourcing, and networking all types of global Sacred Dance in these modern technological times. It will take two to four times as much money and members to be what we are these next 50 years as it did our first 50 years.

The need for Worldwide Sacred Dance teachers and workshops, dance groups and organizations, events and festivals, books and films and a way to connect us all together has greatly increased. Our Sacred Dance Guild is now poised with its updated systems and expanded programs to be that connector, resourcer, and networker like never before.

As our Simply Soaring Festival 2010 helped us to face and dance into being, it is time for Sacred Dance on this planet to soar. And to do that we will dance into our beings the theme of our up and coming Festival 2012 - "*Dance A World Of Hope...*" Hope as a dancing verb is full of growth and transformation, full of connection and support, full of vision and grace. We invite you now to be a vital part of SDG's vision of "*Dancing The Sacred, Moving The World...*"

As you will discover through reading this Spring 2011 Journal, there are many ways for us all, in all our diversity, to **DANCE THE SACRED TOGETHER**. A deep long dance through our ever expanding and interactive website will present many of the how-to details of ways you can support SDG in supporting you and International Sacred Dance. Simply reading our new section on "*Sacred Dance Is...*" will fill you full of ideas, realizations, memories and visions for you to personally work with. So include us in your work and send us the inspirational Sacred Dance Stories that have become you and the resources you have danced with.

Dancing with The Divine, which is what Sacred Dance is all about, is the most inspiring and transformational dance of life that there is. You and I know that. WE know that deep into our dancing cells. Our SDG Facilitators, Coordinators, and Boards of Directors know that. It's time to move out of being "the world's best kept secret." It's time to reach out to sacred dance groups, businesses, organizations, supporters and individuals worldwide to join body, heart, and soul in spreading Sacred Dance wherever it needs to go.

It's time to "Dance a World of Hope"...

Be sure to check out SDG's new Reciprocal and Local Network pages on **www.sacreddanceguild.org**

Board of Directors

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The **JOURNAL** is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for *dancing the Sacred, moving the world*. Reprints of articles in the Journal are by permission of the President only. The Online Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement: The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Local Network or Guild Executive Board. Official address: Sacred Dance Guild, 550 Ritchie Highway, #271, Severna Park, MD 21146.

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Membership to the Sacred Dance Guild is available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$50; One-Year Business Membership (\$200); Two-Year Membership (Domestic AND International, US Dollars) \$80; One-Year Student and Senior (65+) Membership \$35; One-Year Group Membership \$90 and Life Membership \$1000.

Members receive:

- Online Sacred Dance Guild Journal published twice a year
- Online Membership Directory with geographical and leadership listings printed
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Local Networks with community events and activities
- Reduced fees at the International Festival held biennially in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Opportunity to be listed as a resource in the Online Resource Library
- Ability to sign up for email reminders for events listed on SDG Event Calendars
- Membership in Local Network with local events and activities

Membership orders should go to:

**Sacred Dance Guild, 550 Ritchie Highway, #271
Severna Park, MD 21146.**

Deadlines for the **JOURNAL**: September 15 and March 15.
Articles accepted with 500 words or less.

Local Network and membership news, letters and color photographs should be sent by deadline dates to: journal@sacreddanceguild.org



Historic Notes

by Toni Intravaia

From the Sacred Dance Guild Newsletter Volume 7, fall 1962

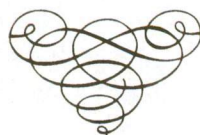
A Time for Sacred Dance by Ruth Rayton: "Dance, the response of man to life-meanings, is one of the most basic expressions of the total person. Paul Tillich has said, 'Religion is man's total response to his creator. The sacred dance choir is one way of interpreting this response in worship. Sacred dance is worship through symbolic movement. A symbol is a reality that has meaning beyond its own existence. Symbolic movements may express adoration, joy, prayer, penitence, anger, despair, or any other mood. A sacred dance choir is concerned with the exploration of movement as an interpretation of religious responses, ideas, moods, and experiences of worship. The dance choir member uses the human body as the instrument of communication, as a language of movement..."

From the Sacred Dance Guild Newsletter Volume 7, Winter, 1963

Emphasis of Israelite Dances by Doug Adams: "This paper has been researched and written to guide others as well as the author in efforts to use dance in the modern world to solve some contemporary problems. That we should turn to dance practices in the Old Testament tradition for guidance in those efforts is because Jews used dance in solving what are now some of society's chief problems. An emphasis in Israelite dance to divine union was that coming to God included coming together with fellow men. This emphasis revealed in the fact that one did not dance alone but rather danced in a band or circle with others..."

From the Sacred Dance Guild Journal, Volume 25, Winter, 1983

Fifty Years of Sacred Dance by Margaret Fisk Taylor: "In this year of 1983 we will celebrate the 25th anniversary of the Sacred Dance Guild. Also in 1983 I will celebrate 50 continuous years of my involvement in Sacred Dance plus 75 years of living... A fascinating happening was the bursting forth of isolated sacred dancers across our country! William Norman Guthrie, Rector of St. Marks in the Boverie, N.Y. sponsored Vesper Services with Sacred Dance (1925-38)...Erika Thimey presented sacred dance choirs for services largely in Unitarian Churches in Chicago (1932), Boston and New York...In 1943 when I was living in Hanover, N.H., I heard of Rev. Robert Storer, pastor of a Unitarian Church in Massachusetts arranged to meet him...Mary Jane Wolbers, trained in Denishawn dance in high school, danced in her Community Church connected with the University of New Hampshire in 1942. Evelyn Broadbent, in Chicago Theological Seminary in 1943 wrote her Masters thesis on 'Dance in Religious Education'...Toni Intravaia at the University of Michigan choreographed sacred dance in 1943...The time to dance in churches must have arrived and we all answered that call individually and with dedication..."



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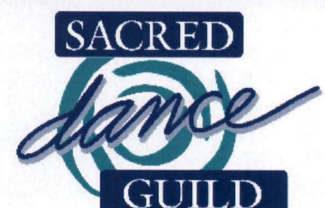
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Journal Contributors:

Elaine Sisler, JoyBeth Luffy, Toni Intravaia, Linda Telesco, Maggie Kast, Cherie Hill, Lisa Michaels, Lillian Herg, Kathryn Mihelick, Mary Kamp, Shirley Blancke

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For the future, SDG Members without computers may request a printed copy of the Journal to be mailed to them.





SACRED DANCE GUILD – HONORARY MEMBER

Toni' Intravaia

Founding Member of the Sacred Dance Guild
Named Honorary Member February 2011

by: Linda Telesco

Toni' Intravaia, a founding member of the Sacred Dance Guild, was named Honorary Member in February 2011 by the Sacred Dance Guild Executive Board. SDG President JoyBeth Lufty offered this tribute, "For more than three decades, Toni' has supported Sacred Dance as a sacred art form and a way to the Divine through her teaching of Sacred Dance to both adults and children in a variety of settings, advocating for Sacred Dance through her church and community, and being a part of the Sacred Dance Guild Board of Directors in a variety of roles, including that of Journal Editor."

Known for her boundless energy, radiant smile, and unwavering commitment, Toni' became part of SDG in 1958 and, 53 years later, is still one of the organization's most enthusiastic members. Over the years, she has served as teacher, writer, and historian and—in what is undoubtedly her best-known role—as editor of the SDG journal, a post she held from 1972 to 2010.



At the SDG Golden Anniversary Festival in 2008 (Connecticut College), Toni' was among those named a "Living Legacy" for their long and valued service to SDG. "She has done more for the Sacred Dance Guild than just about anyone I know," said Karen Josephson, then president of SDG.

Now, Toni' adds to her

titles that of Honorary Member. "I've been here since the beginning, and after all these years, it's really interesting to get this," she laughed with characteristic understatement.

Petite with a silvery ballerina bun atop her head, Toni' is the picture of dancer delicacy, but anyone who has worked alongside her will agree that this little flower has a stem of steel. "I'm 88 years old now, but I still have a lot to do," she declared.

Early Life and Training

A lifelong dancer and dance notation specialist, Toni' began her dance training at age 7 in a Catholic convent school, learning patterns much like formal court dance. She later studied ballet and modern dance and went on to attend eight different colleges, compiling credits that led to her BFA, MFA, and DMA (Doctor of Musical Arts) degrees. "There were no actual degrees in dance at the time," she explained. "I just took courses in music, movement, literature, and art wherever I went, and figured out my own program."

Along the way, she married Lawrence Intravaia, a bassoonist and music professor.

Their son, Paul, is also a musician. "We were always a very artistic family," Toni' recalls. Sadly, Lawrence succumbed to cancer in 1973.

One of the First Members of Sacred Dance Guild

It was in 1958, while teaching dance at West Virginia University, that Toni' received a letter from Mary Jane Wolbers, a New Hampshire dancer who was coordinating a group that would evolve into the Sacred Dance Guild. "Mary Jane wrote to dance teachers at different colleges telling us about sacred dance and inviting us to participate," recalls Toni'. She adds, "Now Mary Jane and I are the two oldest members."

The formative years of SDG intertwined with the blossoming of modern dance in America, and Toni' recalls the years at the celebrated Jacob's Pillow Dance Festival when Ted Shawn and Ruth St. Denis, two of the most revered names in modern dance, taught at the summer events that would later become SDG's annual festival.

She was impressed with Shawn and his seminal group of men dancers. "They were great," she said. "At Jacob's Pillow, they had so much space to move, but when I visited them later in their New York studio, they were so cramped." Her memories of St. Denis? "Even as an elderly lady, she always dressed all in white," said Toni.' "She talked to us about how to move and was known for saying, 'Why would a dancer wear shoes? A dancer wearing shoes is like a pianist wearing gloves.'"

Dance Teacher and Notator

A tireless teacher herself, Toni' has taught ballet technique, poetry, and church dance at SDG festivals and in university and community dance programs. She owned and directed a Creative Dance Workshop for children and implemented the program in West Virginia and New Jersey, when she lived in those states, and in her current hometown of Carbondale, Illinois. She now runs the Children's Repertory Dance Company in Carbondale. "We go into the schools and do presentations, so children can see what dance is." Members of the group are teens from her dance classes.

Also a dance notator. Toni' discovered this unique science in her early years at the University of Wisconsin where she had gone to study with the renowned Margaret H' Doubler, a pioneer in bringing dance to higher education. "I found a book in the library on Labanotation and was inspired," Toni' explained. She went on to study at Connecticut College, became certified, and soon found her skills in demand. "The Dance Notation Bureau in New York wrote to me and asked me to do copy work," she said.

Since then, she has been an active notator, as well as teacher and advocate of the art. When asked why anyone would use notation in this age of video reproduction, Toni' replies without hesitation, "Notation gives exactness. It's like written music. Videos supplement notation in the same way recordings supplement, but can't replace the sheet music."

Publications, Lectures, and Service

Toni's publications include numerous articles on dance and dance notation, including several for the Dance Notation Bureau. She is also the author of *And We Have Danced Vol II and Vol III*, a history of the Sacred Dance Guild. Toni' has lectured widely on dance notation, appearing four times at the American Dance Symposium (1968, 1969, 1970, and 1972,) and in discussions for the Dance Notation Bureau in New York. Her notation projects range from recording dances to notating animal behavior for scientific studies. She has also directed seven dances from Labanotation scores including Doris Humphrey's iconic works, *The Shakers*, and *Water Study*.

Active in dance, educational, and community service groups, Toni' has won numerous awards including citations in Marquis Who's Who,



Who's Who in American Women: Honorary Mayor of Carbondale (1994), Phi Delta Kappa Outstanding Lay Leader in Education (1988), and the Southern Illinois University School of Music Award (1998).

She is also coordinator of religious education at St. Francis Xavier Church in Carbondale where she founded a motion choir.

Looking back over the years, some of Toni's fondest SDG memories emerge from her service as editor of the journal. "I went through four typewriters," she laughed. "We used mimeograph machines to make copies and my friends would come over to help me put it all together." She also formed a special bond with a local printer and the postman.

"Everyone was connected by that Journal," said Toni' who still works closely with the publication which is now online.

But this irrepressible woman does not look back for long. When asked about her fondest wish for SDG she replies without hesitation, "That it continues always." She laments the fact that some other older members feel their age prohibits them from dance, and, true to form, decides to take action. "I think I need to write an article about that," she decides.

Even without the article, the woman herself is a living example of how to dance a life.

Clad in a classic black leotard with pink tights and ballet slippers, she is trim, vibrant, and ready for action. Despite "Miss Ruth's" disapproval of dancing in shoes, Toni' is most often seen with her ballet slippers on. That's a good thing. If she ever decides to take them off, it's doubtful anyone else could fill those shoes with equal grace. Thank you, Toni' from all of us at Sacred Dance Guild. Dance on!

Find more about Toni' on our website at www.sacreddanceguild.org

Dance as Spiritual Path

by Maggie Kast

Image, a journal of religious humanism, will launch its multi-arts Glen Workshop East June 12-19, 2011, on the campus of Mount Holyoke College in South Hadley, MA, and I'll be leading "Dance as Spiritual Path," meeting in the college's gorgeous dance studio. This festival of arts is themed "Acts of Attention: Art as Discovery" and will include presentations by faculty in fiction, poetry, songwriting, storytelling and painting as well as chapel services. For information or to register, write or call *Image*, 3307 Third Avenue West, Seattle, WA 98119, (206) 281-2988, or see <http://imagejournal.org/page/events/the-glen-workshop/2011/east/>.

After a lifetime of teaching, choreographing and dancing in concert and church settings I published *The Crack between the Worlds: a dancer's memoir of loss, faith and family*. Professor Jeany Snider of faith-based Rosebud School of Theatre Arts in Alberta, Canada, adopted the book for her course on Faith and Art, and one student was sufficiently moved by the book to write to me. I wrote back, met Jeany by e-mail, and suggested that I visit the school.

The content that I proposed to teach had

been evolving from my book, as old and new strands of my life reweave themselves into forms I was just discovering. "Arts as Spiritual Path" a week-long workshop, to Rosebud, and some forty-eight e-mails and sixteen months later, I went there. The plane flew into Calgary, Alberta over an ocean of snow, rivers just shadowed dents in the surface, and roads, lines drawn as though by a ruler, on and on, never turning. Driving from Calgary an hour and a half to Rosebud (one turn), I marveled at the light pouring over rolling hills and shadow pooling in valleys.

On arrival I discovered an almost utopian community. You can walk in ten minutes from one end of the hamlet to the other, and teachers and staff know each of the twenty-eight students intimately. Students, faculty and community members volunteer to feed visitors like me—a lunch here, a dinner there. Here is life without advertising, billboards, or television. The youngest students told me they've stopped using their smart phones except to call home.

I began the week with movement improvisation, and my first surprise was that the students were so free and proficient, so ready to accept each other's



weight and try new ways of moving. They were already incorporating dance and drama regularly in the services of their non-denominational community church.

My second surprise was that despite familiarity with faith in art, some in the class and community harbored doubts about whether artistic symbols could join hands with words to point to the sacred.

The class progressed to work with text, exploring possible relationships between text and motion, writing a body story, and preparing liturgical dance. I look forward to continuing these kinds of exploration at the Glen in June.

On Sunday the students danced about walking in darkness and finding light, and I knew that the glow of this community transcended sun on snow.



THIS COULD BE YOU...

SDG cannot exist without a working volunteer Board of Directors dancing SDG into every year. SDG's Board Members function as our "Production Team" and as such do good work for Sacred Dance and our world. The positions and tasks are constantly evolving and SDG will always be recruiting new Board Members.

This coming SDG year's Board Theme is EXPANSION. We've been updating our systems and adding to our programs and member benefits, and now it's time to focus on dancing into being many more members and supporters.

For this coming year we need a new Vice President, Secretary/Treasurer, Co Director of Development, Co Director of Public Relations, and Co Director of Programs:

- Vice President trains to become the President and helps with our volunteers, website, E-Board Newsletter, By-Laws, and board nominations, as well as works on and attends our Biennial Festival, Annual General Meeting, and two yearly Board Meetings.

THIS COULD BE YOU...

- Secretary/Treasurer deals with our minutes and fiscal oversight, along with the attendance and work at our meetings and Festivals.

THIS COULD BE YOU...

- Co-Director of Development, along with the Festival and meeting attendance and work, is involved in fundraising, grants, outreach, and Reciprocal Relations.

THIS COULD BE YOU...

- Co-Director of Programs works with our programs; such as our Festivals, Traveling Workshops, and Sacred Dance Journeys

THIS COULD BE YOU...

- Co-Director of Public Relations promotes, links, and coordinates our publicity for SDG and our community events

THIS COULD BE YOU...

We hope that you will consider dancing on Board with SDG, if not this year, then in the future. If you can consider an active Board role for this coming year contact **VP@sacreddanceguild.org**

If you can't, then consider VOLUNTEERING FOR SPECIFIC TIME LIMITED TASKS such as:

- Becoming part of our Festival 2012 Team,
- Coordinating a SDGO Benefit Event or a Traveling Workshop in your local community,
- Helping with web research for SDG,
- Helping with grant writing,
- Calling for updating our contact lists,
- Linking us to other web sites,
- Locating business supporters and donators

Contact **Pres@sacreddanceguild.org** if interested because:

THIS COULD BE YOU!!!



Meet SDG's Resource Coordinator, Cherie Hill



Sacred dance is my life.

I love to sweat and open my heart and throat chakra up to the sky and say, "Yes, take me!" When I dance I fill purpose, hope and recognition in the powers of creation bursting inside me. I am a drop of water dancing inside a vast ocean. When my mind, body and spirit align I feel free.

When friends ask me how long I have been dancing, I reply, "My whole life." I do not remember a time when I did not want to dance. My childhood recess time consisted of me gathering girlfriends on the playground and creating formations and choreography. I was into it so much that my mom enrolled me in ballet and jazz recreational classes. At the same time, I attended a Christian school for all of elementary and became very close to spirit. I never saw a separation between dance and worship. When I danced my God shined inside me.

Now, I am a mother of two children, a full-time graduate student, a choreographer, teacher and performer and I still practice dance and worship daily. When I am taking modern technique class I find peace and calm in the release of my muscles and the supportiveness of the earth. In my African dance performances I leap, smile and give thanks for all of my blessings. When I go out and engage in social dance I take time to tune into my body and let the waves of spirit carry me. Sacred dance is life saving and found in many places. We are lucky to have organizations like the Sacred Dance Guild that bring lovers of dance and spirit together to form community. Times are hard for the arts and for those who are connected to spirit. In some places it is rare to find a friend that feels the same way we do about dance and sacred connection.

As the resources coordinator, I am committed to keeping members updated on sacred dance happening in our communities. An exciting project I am building is an online forum dedicated to the next generation of sacred dancers. This forum will share dancer's experiences with sacred dance and urban contemporary dance practices. I am also here to help connect members to other sacred dancers and dance groups in their areas. I feel extremely blessed to be a part of this organization, and I am looking forward to a bright future with the Sacred Dance Guild. May dance and spirit continue to provide us with peace.

Remember to go online and update your Member Profile at www.sacreddanceguild.org with your latest e-mail address, your picture and your personal website link...



Dancing the Body Divine

by Lisa Michaels

If you can move, You can dance

There's a tribal saying, "If you can move, you can dance." Dance is something we all have in common, like a heartbeat. And like a heartbeat, dance can help us come alive and activate our dreams, integrating and energizing them internally and externally.

Dance is a natural expression of emotion for us all. Toddlers dance to enlivening music, dogs dance when their "peeps" come home, our hearts dance with joy, and even leaves and trees dance in the wind. Dance can be structured, certainly. Yet the most natural dance of the body is what I would call "expressive dance"—movements that are inspired from within.

This topic has a special place in my heart because I know the deep value dance can bring to almost any setting. I have had a lifetime devotion to dance: first as a dancer myself, then as a co-owner/director/primary teacher of a 500-pupil ballet school. My early childhood dance programs are still used in dance schools around the country and were featured on the cover of "Dance Teacher" magazine three times.

For the past 12 years, I have been working with dance as a spiritual development tool. During my classes and workshops—in person and over the internet—incorporating dance into spiritual practice has helped my students clear old energies out of their lives, activate what they want to bring into being, and integrate their learning in a very dynamically powerful way. If these explorations are not experienced through the body, they are only partially accomplished.

Structured dance develops consciousness from the outside in. Dancers see and hear the instruction and apply it to their bodies, creating the appropriate dance shape, form, and timing. This increases the dancer's physical coordination,



their patterned thinking ability, and their capacity for "harmonic synergy" (which I call the level of consciousness required to coordinate physical movement in time to the music, expanding the brain's ability to effectively function on multiple levels at one time).

Expressive dance works in the opposite direction—from the inside out. It connects to the wellspring of creativity in the inner landscape of the dancer and then brings that ability to the outer world, increasing the capacity for creative problem solving, innovation, and personal expression. I have discovered that free movement brings into the physical realm the energy of the intent on a spiritual, emotional, and intellectual level.

Expressive dance takes the dancer away from the security of knowing the steps, so it is important to create a safe environment for personal expression where any possible feelings of self-consciousness and fear of judgment are replaced by comfort with expressing their deepest feelings and essence.

It has become clear to me that when we develop the capacity to effectively work with what seems like two completely different expressions—coordinated and expressive dance—we increase our wholeness. We enhance our ability to use both sides of our brain more effectively by learning coordinated dance skills and exploring expressive movement.

If you would like to learn more about this topic, I am hosting a "Spirituality in Dance" tele-interview series. Go to <http://www.sacreddanceguild.org/teleinterview.php> to find out whom I will be interviewing next.

I hope you will join me in dancing the body divine!

Lisa Michaels currently serves as the Vice President of the Sacred Dance Guild. Lisa has produced many products and trainings over the years and was chosen in 2010 as a Hay House Mover and Shaker. Learn more and contact Lisa at naturalrhythms.org.

Come And Dance With Me...

By Lillian Herg

I may not have dancing feet, but I do dance:

I dance with my eyes.

I dance with my arms.

I dance with my heart.

I dance with my memories.

My non-dancing feet guide me to a studio where I sit and observe.
A presenter guides the dancers through the movements and the beauty
and grace of dance.

My eyes witness a dance born to honor and glorify God.

My arms dance when I embrace and hold dear the friends I have made through the
years of attending festivals.

My hands dance when I applaud the many unforgettable performances I have had
the privilege and honor to see and enjoy.

My heart dances with every beat when I inhale grace and exhale gratitude.
This I learned from my dear "Starfire", (Hawaii Festival).

My memories dance in my head when I recall and remember:

The friendships old and new...

The caring and compassion...

The devotion, love and faith...

The almost holy atmosphere created
by all attending
and participating at festival...

I dance with the love of
my daughter.

My daughter is a dancer and
so am I.

Come dance with us!



Catholics Can't Dance?

By Kathryn Mihelick

Some of you may recall my effort to get the United States Conference of Catholic Bishops (USCCB) to affirm the use of dance as an appropriate, desirable, and affective form for worship. This effort began in 2001 and is still on-going. Controversy about the use of dance in worship arose in Catholic churches in 2001 and it is now being suppressed in some areas of our country, including my own parish church, following the objections of some Catholics, who based their opinions on a 1975 unsigned essay which appeared in *Notitiae*, a Vatican canon law digest. This essay declares that dance is appropriate for liturgical worship in other cultures, because it has always been a part of their tradition; but it then states that this has not been so in Western culture, and it is, therefore, not appropriate. Western dance is described as "...is tied with...diversion, with profaneness, with unbridling of the senses...and, in general is not 'pure.'" This uninformed and inaccurate description must be re-addressed. This set me on the advocacy journey.

I talked with my bishop, who was supportive and advised that this would best be accomplished through the United States Conference of Catholic Bishops (USCCB). He put me in touch with the chair of their Committee on Divine Worship. I then researched church documents, and wrote "Position Paper on Issues of Sacred/Liturgical Dance," justifying the use of dance in worship. In the ensuing nine years the Paper was placed on the semi-annual meeting agenda of the Bishops Conference four different times, with a few revisions each time. And each time they responded expressing a need for more information in considering this issue, as follows: 1) further exploration on the subject historically and theologically; 2) a need for additional scholarly research; 3) guidance from other cultures where dance and liturgy have been more closely examined and experienced; and 4) at my suggestion, a list of Norms (i.e. ruling guidelines) for liturgical dance. I had shared with them statistics I have collected showing that liturgical dance is being done in many places in our country, despite the lack of ecclesial official authorization—(thinking that this would, perhaps, get some positive discussion going).

Throughout the process additional information was located and forwarded to them: five scholarly research documents, including text from a book advocating liturgical dance; seven letters from bishops and clergy of other cultures around the world from whom I had requested a letter affirming the use of dance movement as an enhancement of their liturgical ritual; twenty-one letters from supporters in several states; and a Norms document which Andrea Shearer, Leaven Associate Director, and I prepared. The USCCB Committee's final response in 2006 was that no further action on this question could be considered by them as long as the *Notitiae* article remained the policy of the Vatican Congregation on Divine Worship.

Our bishops had also suggested several times that I contact Cardinal Arinze, Chair of the Vatican Congregation on Worship. In 2007 I sent him the Position Paper and the Norms document. He responded with the same answer he had given me in 2004 when I spoke with him personally at a convention he was attending in this country. He stated very definitely that liturgical dance is a cultural issue and, as such, must be addressed by the U.S. bishops, not by the Vatican. Stalemate!

The advocacy effort has begun anew! Late last year I was put in contact with two prominent Catholic canon lawyers, both of whom advised me that the *Notitiae* article does not have any type of canonical authority, has no juridical weight and, therefore, cannot be cited as law and used as a prohibition of dance in worship. In addition I've found that the USCCB promulgated an official document, *Environment and Art in Catholic Worship*, which states "Processions and interpretations through bodily movement (dance) can become meaningful parts of the liturgical celebration if done by truly competent persons in the manner that befits the total liturgical action."

I informed Bishop Serratelli, Chair of the USCCB Worship Committee, of this new information, but they still do not plan to take action. In view of all this I recently sent the same information to Cardinal Antonio Llovera, Chair of the Vatican Congregation for Divine Worship, along with the Position Paper, Norms document, the statistics, and a letter with two requests: 1) please ask the USCCB to address the issue of liturgical dance; 2) please have the Congregation re-address the positions stated in the *Notitiae* essay regarding dance in Western culture.

Keep us in your prayers, friends; and any Catholics who wish to actively support this effort may contact me by phone at **330-688-8806**, or email kmleaven@neo.rr.com.



Dance a World of Hope!

Holland, Michigan voted the **2nd Happiest City in the USA** is a city with a vibrant downtown and a pedestrian only mall. What a perfect site for our next Sacred Dance Guild Festival and second Community Flash Mob Benefit Dance!

Hope College's motto: "Our Anchor of Hope for the Future" happens to be a perfect fit for SDG's Festival 2012 theme, "Dance a World of Hope".

The Dance Department at Hope College even has a Sacred Dance Company.

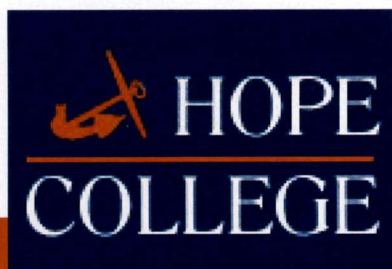
Centrally located, the Hope College Campus is easy to access. The Grand Rapids airport is 25 minutes away,



and the Amtrak Station is downtown within walking distance of the campus. If you plan to drive, the major interstate highways will easily get you there. Chicago, Detroit, Cleveland and other major cities are just a few hours away.

Visit EnjoyHollandMichigan.com to learn more.

Dance a World of Hope!



Come dance, pray and be transformed in an atmosphere of love, joy and shared spirituality. Think back to the many Sacred Dance Guild Festival experiences that we all cherish and make plans now to come to festival 2012. SDG festival management has shifted from the local chapter level to the Executive Board. The SDG board now holds the major responsibility for the planning of our biennial festivals.

We need volunteers now!

To insure that we continue to create that "wonderful festival experience," we invite and really need our members to take on some of the key positions. For example, we need a talented member to design a Festival Logo.

We invite you to take the opportunity to work with our dedicated festival planning team. This is a project driven initiative, with SDG members from the U.S. and Canada. This not a long term commitment and there is of course a celebration at the close of the project.

To find out what you can do to make Festival 2012 a success, please contact:

- Mary Kamp at Prog2@sacreddanceguild.org or Wendy Morrell at Prog@sacreddanceguild.org
- Watch for Festival 2012 Announcements and Updates at sacreddanceguild.org, SDG E-News and upcoming issues of the SDG Journal.

What are your favorite festival experiences and memories?

Mary Kamp • Programs Co-Director • 513-237-7371

DANCE A WORLD OF HOPE - 2012 • A SACRED DANCE GUILD FESTIVAL
HOPE COLLEGE - HOLLAND MICHIGAN

JULY 24-29, 2012

No Black Swans Here!

By Elaine Herg Sisler

The recent film "Black Swan" brings back memories of the many years I was privileged to study, perform and teach ballet. In the film, the dying words of the self-inflicted wounded ballerina are, "I was perfect." This haunting scene evokes an uncomfortable wrench in my gut and here is why...



Every teacher has at least one story of an exceptional student. Mine is about Simone (not her real name). I literally saw Simone take her first plie and had the pleasure of teaching and coaching her for several years. I witnessed her amazing metamorphosis from a shy child wearing braces and braids into a sophisticated, talented and beautiful young woman. Imagine the thrill when I accompanied her to her first ballet company audition. I was so proud of all the time we danced, rehearsed and grew together. Simone evolved into a technically graceful dancer as I continued to share my love of dance with my students in and out of ballet class. You can imagine my surprise when I discovered that Simone abruptly decided to stop dancing. Shocked and disappointed by her decision just as she was blossoming into a beautiful ballerina I asked her "Why?" She replied,

"Because I am not perfect."

I wasn't sure if I wanted to laugh or cry! I told her how I was never the best dancer in class or in the companies that I performed with. That is was the love for the art form that inspired me to dance and share my passion with all of my students. "Just think of all the children I've taught over the years who never would have danced if I felt the same way," I said. Simone just shrugged and that was the end of the conversation and sadly our sacred connection as dancers.

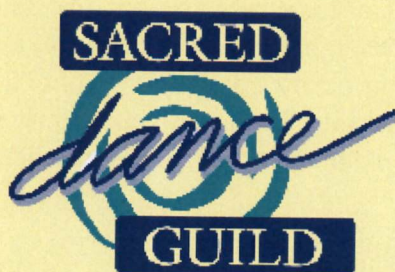
I guess it is safe to say that many of us will never dance the roles of white or black swans in our lifetimes. However, this should not stop us from sharing what we can do or what we do know about dance. The crucial message here is that perfect technique is not required to be a dancer. We dancers come in all shapes, sizes, ages, and abilities. Wherever we dance is sacred ground. How splendidly blessed we are to share our artistry, passion and love of dance through the Sacred Dance Guild's varied programs and festivals. We may not be perfect in the eyes of many a dance professional, but I'll bet my last swan feather that in the eyes of our creator, we are indeed precious. I believe that it is through our creativity and compassion that we connect to the divine experiencing moments of artistic excellence, grace and spiritual perfection. And so it is...

SDG MEMBER BENEFIT LIST

Dancing the Sacred, Moving the World

**Support to educate, network, and resource Sacred Dance Initiatives globally:
Individual/Senior/Student/Group/Business Member/Life Memberships:**

- SDG's Online Printable Membership Directory...
 - Online Printable Sacred Dance Guild Journal...
 - Bulletin Board and Facebook for posting messages to other Sacred Dancers...
 - Post on SDG's Online Public Calendar of Events...
 - Share your Sacred Dance Pictures/news/newsletters through online features such as Updates, Sacred Dance Company News, Headlines and more...
 - List your workshops and other Sacred Dance products in our Sacred Dance Resource Library...
 - Write for our Journal and for SDG's "Sacred Dance Is" online feature...
 - Vote for your Board of Directors and/or serve on your SDG Board...
 - Choose to be featured on Meet A Member...
 - Can form or join a SDG Local Network...
 - Apply as a Facilitator for Traveling Workshops, Presenters Package, and Biennial Festivals...
 - Become a Local Coordinator of a SDGO Benefit Event and/or Traveling Workshop...
 - Reduced fees at our International Festival...
 - Reduced fees at other Guild Events and those of our Reciprocal Membership Organizations...
 - Reduced rate for an ad in SDG's Online Sacred Dance Business Directory...
 - Receive 4 E-Board Newsletters each year...
 - Use SDG's Member Seal on your website...
- Business Membership:**
- Receive all of the above with a **FREE** ad in SDG's Sacred Dance Business Directory...



Body Prayer: Praying With Your Whole Being

by JoyBeth Lufty

“Come Holy Spirit”



Body
Prayers,

throughout the centuries and from many varied traditions, have been both simple and complex. They just have to combine physical movement, meditation, rhythm and repetition as a way of integrating Divine energy into our lives. Body Prayers include bodily gestures infused with spiritual significance in order to create a meaningful moving spiritual experience.

“Come Holy Spirit” is a modern Body Prayer from The Christian Tradition. It is an invitation to The Divine to be one with our lives. It is simple and is easy to make it your own. While we will use it here as a chant, you can apply its movements to the music Russell Paul has created and recorded on his CD from “The Depths of the Heart” #9 *Come Holy Spirit*. Web site: www.russillpaul.com. It can be danced in a variety of settings and as an individual, group, or large community practice.

Chanting: **Come Holy Spirit**...5 times...slowly turn 360 degrees with the right arm up over the right ear with the palm open and facing upwards and the left arm extended out from the waist with the left palm up and open to receive.

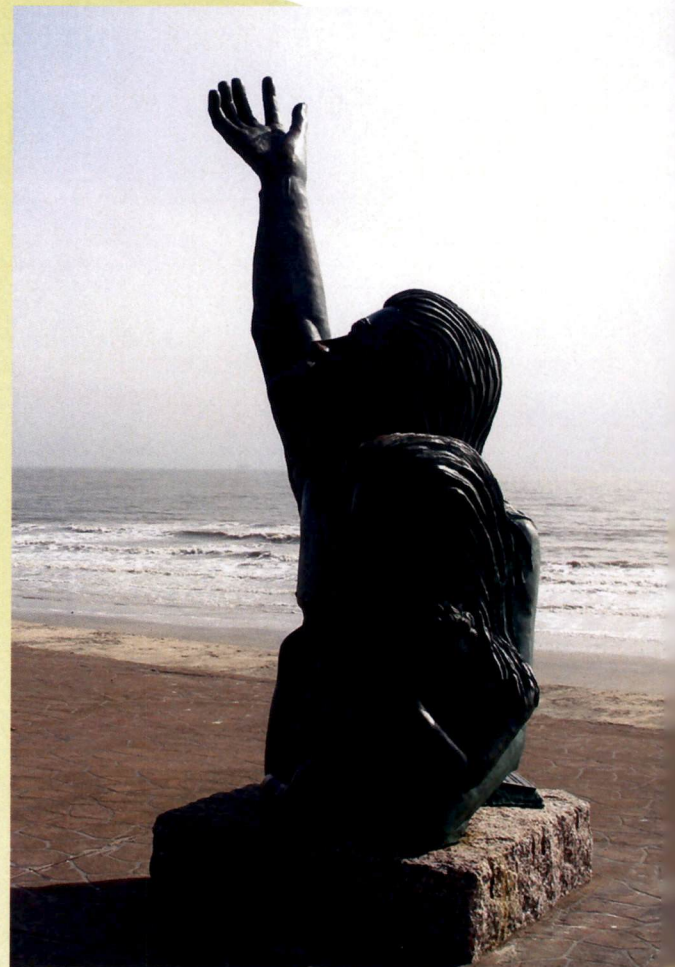
Chanting: **Come into our hearts**...4 times...both arms slowly coming together on the heart and then coming out of both sides to make the heart loop continual.

Chanting: **Into our hearts**...3 times...legs stomping fast with hands beating on heart.

Chanting: **Come, come, come, come Holy Spirit**...2 times...Beckoning gestures with arms and hands, twirling with arms up and open on Holy Spirit.

Repeat all as long as you need...Feel both the grace and the fire of your invitation.

JoyBeth is an author, dancer, teacher, and interfaith minister. She has been a faculty member at our Festivals, also serving SDG by being on its Board of Directors.
www.soulintegrators.com



SDG's New "Spirituality in Dance" Tele-Interview Series

The Sacred Dance Guild and Natural Rhythms has teamed up to offer you an exciting Tele-Interview series focused on exploring the many ways people express spirituality in dance. Hosted by life long dancer and current SDG Vice-President Lisa Michaels, this FREE program will bring you the latest trends and age-old wisdom about dancing the sacred. Both SDG Members and non-members can join in on the sharing...

To sign up to attend the live hour-long telephone interviews, click Tele-Interviews on HOTNEWS on www.sacred-danceguild.org. You only have to sign up once in order to get the access codes to listen to all the programs live. You will then be reminded by e-mail when the next program will be each time. If you miss attending it live, you will receive it a few days after the live program by e-mail. You can also go to our website's Tele-Interview pages and listen to the past interviews there. Our first two interviews with Mark Metz and Aspen Madione of *Conscious Dancer Magazine* on The Conscious Dance Movement and JoyBeth Lufty of SDG and Soul Integrators on Body Prayer and our Sacred Dance Guild are now online and ready for those of you that missed it live.

Join Lisa this summer as she leads us all in an exploration of "Spirituality In Dance":

■ MAY 19 - 7 pm Eastern

Lisa is interviewing Dunya, exploring the ways we continue to integrate technology into our world, moving farther away from living in our bodies, becoming estranged from our sensorial reality and feeling sadness and alienation. Embodied spiritual practices can restore us. Dunya Dianne McPherson, acclaimed authority and meditative leader, is the founder & Principal Teacher of the healing movement system, Dancemeditation™ a path of breath and intuition that deepens practitioners' self-connection and self-knowledge through movement.

■ JUNE 16 - 7 pm Eastern

Join Lisa as she interviews a co-founder of *InterPlay* Cynthia Wilton-Henry. She is the author of three books on movement. Lisa will be exploring Cynthia's life-long journey with dance and spirituality as she discusses her books *Chasing the Dance of Life: A Faith Journey*, *Dance: A Sacred Art: The Joy of Movement as Spiritual Practice*, *What the Body Wants: InterPlay*.

■ JULY 21 - 7 pm Eastern

Leslie Zehr is an Esoteric Dance teacher from Egypt and author of *The Alchemy of Dance: Sacred Dance as a Path to the Universal Dancer*. After Leslie's initiation in Upper Egypt, she developed a simple method of teaching sacred dance and esoteric wisdom that has taught many women from all over the world how to reconnect with the Divine feminine aspect within them. In this interview Lisa will talk with Leslie about her journey, immigrating to Egypt in 1986 and how the process of learning and teaching sacred dance in Egypt unfolded for her. Web site: <http://www.UniversalDancer.com>

■ AUGUST 25 - 7 pm Eastern

Lisa will be interviewing Debbie Danbrook, who is a composer, performer and recording artist. She sings and plays the Shakuhachi Japanese flute and is the first woman to have mastered this ancient Zen instrument. She specializes in music for meditation and healing and has released 17 CDs (www.healingmusic.com). Debbie has worked with dancers all of her life and recorded her *Ambient World* CD to offer dancers music for gentle movement. She has played at 3 Sacred Dance Conferences and many, many Sacred Dance workshops.



WORLD DAY OF PRAYER 2011

By Shirley Blancke

Skyloom danced our version of a Chilean folkdance, the Cueca, for the World Day of Prayer on Friday, March 4th. Waving brightly colored handkerchiefs and wearing turquoise shirts and multi-colored silk scarves, we circled in front of the altar to honor the women of Chile who wrote this year's service.

Concord, Massachusetts' Catholic Church hosted the event this year. Skyloom felt challenged to prepare a dance at short notice that included a new dancer, and was in an unevenly angled performance space. Lack of time can make our interactive process stressful, but we were helped greatly by our rehearsal coach, Gloria Castano critiquing our final product.

The World Day of Prayer always takes place on the first Friday in March and is celebrated around the world. The Sacred Dance Guild's own Kay Kopatch is currently vice chair of the interdenominational USA Committee representing the Roman Catholic Church. Always run by women, the World Day of Prayer started in 1927 based on earlier US and Canadian women's

global initiatives, with Korea writing the first non-US order of worship in 1930.

Women of different countries write the service every year, which provides a great opportunity for learning about these countries, not least their dance.



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The **InterPlay** practice and philosophy, created by **Cynthia Winton-Henry & Phil Porter**, is a powerful yet incremental way to experience our fullest, most integrated selves. Rooted in movement, stories, songs and stillness, InterPlay illuminates and reveals our inner wisdom. It creates community and promotes peace. It honors the diversity that is

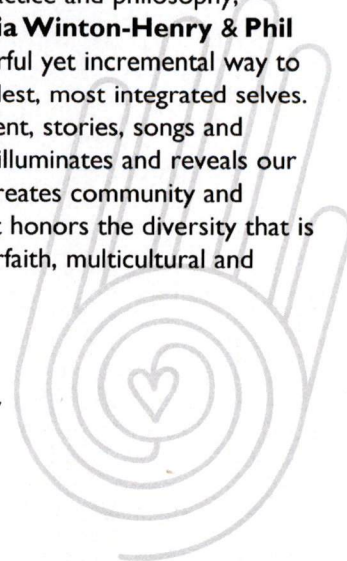
so rich in our world. InterPlay is interfaith, multicultural and intergenerational.

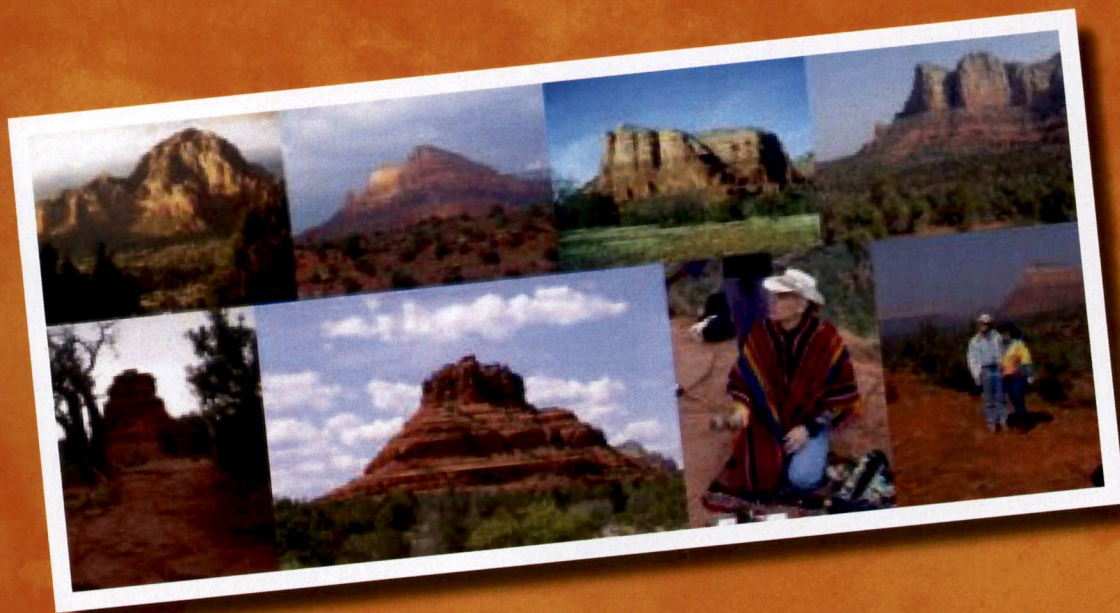
www.interplay.org

Events happening all over the country and around the world!

510/465-2797

info@interplay.org





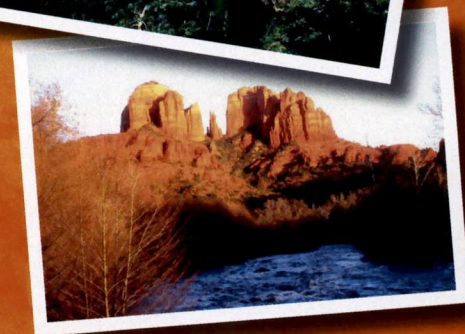
COME DANCE WITH US AT **SEDONA & THE GRAND CANYON!**

Journey with 12 other Sacred Dance Guild members to Sedona, "The Land of Awes", and the stunning Grand Canyon on a magical and mystical Sacred Dancing Retreat!

Our SDG Hostess will be SDG's President, author, workshop facilitator, and founding director of www.soulintegrators.com, JoyBeth Luffy or "Dr. Joy." Mark Amaru Pinkham, a local resident, author, spiritual teacher and much more, will be our Sedona Vortex Tour Guide. We'll be staying at the Inn Of Sedona (www.innofsedona.com) and will enjoy bonding and celebrating over special Welcome and Farewell group dinners. We'll have plenty of time to share our Sacred Dances together in addition to our meditations and dances at vortex sites and at the rim of the Grand Canyon.

For the detailed daily itinerary, click on Sacred Dance Journeys of the Main Menu at www.sacreddanceguild.org There you will find complete Tour Pricing Information, Registration Forms, and The Terms and Conditions Document.

This unique SDG Sacred Dance Journey will take us to some striking locations within the Sedona Red Rocks and Grand Canyon regions, as well as to serene places within ourselves while DANCING THE SACRED TOGETHER...



HOW WE SUPPORT YOU... AS YOU SUPPORT SACRED DANCE...

By Your SDG Board of Directors

We've been busy updating our systems and developing more ways to network, resource, and provide education about SACRED DANCE globally...Now as a Sacred Dance Guild Member you can:

- Coordinate and attend a Traveling Workshop in your community...
- Join other Sacred Dancers and share activities on FaceBook...
- Participate in Biennial FESTIVALS...
- Check out other members on Meet A Member and ask to be featured yourself...
- Post your Sacred Dance happenings on our Event Calendar...
- List yourself or your Sacred Dance Group/Organization or product in our Resource Library...
- Ask a Sacred Dance Question...
- Coordinate and/or attend a Sacred Dance Global Outreach-SDGO-Benefit Event...
- Find someone in our online and printable Membership Directory...
- Use the SDG Member Linked Seal on your website...
- Share your Sacred Dance Stories and Resources on "Sacred Dance Is..." website feature
- Contribute an article and/or photo to our SDG Journal...
- Become a member of our team of Traveling Workshops and Presenters Package...
- Donate your Sacred Dance artwork, songs and pictures...
- Receive a discount on an advertisement in our Sacred Dance Business Directory...
- List your Sacred Dance News and Newsletters on our website...
- Expand your Membership Directory Profile and add a picture...
- Advertise in our Journal and Program Guides....
- Become a Faculty Member or Festival Team Member for our Festivals...
- Join a Local SDG Chapter/Network...
- Connect with our Reciprocal Membership Organizations...
- Join us live for our "Spirituality In Dance" Tele-Interview Series...
- Include SDG in your will and your yearly donations to spread Sacred Dance far and wide...
- Come Dance The Sacred with us at global Sacred Sites through our Sacred Dance Journeys...
- Keep up with what's happening in all types of Sacred Dance...
- Share about particular topics on our Bulletin Board...
- Volunteer to be a part of SDG's "Production Team"
- Send in your Dancing The Sacred pictures to be posted...
- Be honored in our Transitions Feature...
- and more...

Check out our website on a regular basis at
www.sacreddanceguild.org



RECOMMENDED READING/VIEWING

By Toni' Intravaia

The Spirit Moves: A Handbook of Dance and Prayer by Carla DeSola. Write Carla at 2838 Grant Street, Berkeley, CA 94703 or on www.Amazon.com.

Music by Emmalyn Moreno. Write to Emmalyn, P.O. Box 357 San Luis Rey, CA 92068 or go to www.musicbyemmalyn.com.

Dance As the Spirit Moves: A Practical Guide to Worship and Dance by Heather Clark. Publisher: Destiny Image \$11.99. Readers will discover the variety of biblical dance and how it can become part of life.

The Alchemy of Dance: Sacred Dance as a Path to the Universal Dancer by Leslie Zahra. Dance is meditative, healing, and empowering.

Transformational Joy by Edward Webster. Publisher: DRA of Vermont. Transformational joy is relevance to worship and its effectiveness in bringing about changes in lives.

Sacred Woman, Sacred Dance by Iris J. Stewart, Publisher: Inner traditions. The first book to explore women's spiritual expression through a study of dance.

The Crack Between the Worlds by Maggie Kast, Publisher: Wipf and Stock Publishers, ISBN 978-1-60608-777-0, \$25.00 The writing is powerful with an intense spirituality and a detailed expression of the rhythms of life, in all joys and sorrows.

The Dancing Word: Mary Magdalene by Betsey Beckman. \$24.95, www.thedancingword.com DVD. Join one of North America's liturgical dancers for a journey through the landscape of deep grief into the exuberance of resurrection.

And We Have Danced, Volume III, by Toni' Intravaia, \$10.00 (including postage), 201 Hewitt, Carbondale, Illinois 62901. For those interested in Sacred Dance and the Sacred Dance Guild.

The SDG Board of Director's announces that SDG's Annual General Meeting 2011 will be held in Ottawa, Canada on Saturday Aug.13 at Noon.

More information on our AGM will be posted on www.sacreddanceguild.com HOTNEWS



WANTED:

**Pictures of you and/or
your Dance Group/Troupe dancing
the sacred.**

**Send who, what, when
and where to
Pres@sacreddanceguild.org.**

ADVERTISING JOURNAL AD RATES:

COLOR rates for our regular ads:

1/8 page or business card	1 issue \$50	2 issues \$90
1/4 page	1 issue \$75	2 issues \$125
1/2 page	1 issue \$125	2 issues \$200

Help us support you by supporting us through advertising in our Journal, our Festival Program, our Festival and SDGO Concert Programs, and our online SDG Business Directory.

Check us out on our web site:
www.sacreddanceguild.org

